

A Feature Documentry by
Marco Antoniazzi & Gregor Stadlober

AUDIENCE PRIZE
Diagonale 2013
FESTIVAL OF AUSTRIAN FILM

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SCHLAGERSTAR

A Feature Documentary by
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The first documentary feature to take a look behind the scenes of where pop folk musical dreams are manufactured. It takes us on tours through tents at music festivals, to rural discos and TV shows featuring musician and singer Marc Pircher, and explores both the sunny and dark sides of the hit factory.

An unsentimental look at the world of sentimental songs.

World premiere at the Diagonale 2013, Graz, Austria
Theatrical Release in Austria May 2013

Audience Prize at the Diagonale 2013 as the most popular film of the festival

www.schlagerstar-derfilm.com

Austria/2013
90 min./Digital Video/1:1.85/Color
Dolby Digital 5.1
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Subtitles: English, German

MOBILEFILM 



Synopsis

Who wants to party tonight? Put your hands in the air! Whether at a tavern, beer tent or luxury cruise ship: Schlager star Marc Pircher is right at home on any and all stages. Even with record sales slipping around the world, golden albums are par for the course with his releases, and many of them go platinum. “At least you can make a living with my music” is how he responded to critics when receiving the Amadeus award—and was praised for his honesty. Between his almost daily performances Pircher shakes hands, poses for photos, gives interviews and takes care of the business. Marc is much more than just a musician, he’s a friend who never fails to come back.

Even after two decades of doing this, his loyal fans swear that he’s absolutely reliable. And the affection is mutual: Pircher doesn’t hold back with praise, for either his enthusiastic audiences or the beauties of Austria. “That’ll never change,” he swears in the hit of the same name: Feel-good numbers are spiced with expressions of love for his homeland and subtle criticism of the EU, and the crowd goes wild. That’s another part of the Pircher brand.

Marco Antoniazzi and Gregor Stadlober remain neutral but always stick close to the pop star while he lives out his dream—neither smirking at Pircher nor idealizing him. As if in an afterthought, they reveal the contradictory aspects of the glittering pop world and provide insight into the lucrative business with an always perfect façade. Smiling, laughing, high spirits. Climbing to the top requires never-ending hard work and precise management. It seems almost comforting when even the hardened pro briefly lets down his guard, at least in intimate situations: “One more record, then that’s it,” says Pircher wearily. All that seems to have been forgotten later, during his performance. One hundred percent stage presence, and one hundred percent party. It’s no accident that Marc Pircher continues to top the Schlager charts. A film guaranteed to give you the earworm effect.

(Diagonale)



The Architects of Dream Worlds

by Andy Zahradnik

Looking back through the history of the German Schlager would be going too far, because this musical genre, like none other, has undergone a variety of developments over almost a century because of its huge potential target group. But one thing remains certain in the final analysis: Regardless of the social and political humus the lyrics (most important of all) have grown from, the scene's protagonists, despite their extensive backgrounds in the music industry, have always been architects of dream worlds. Schlager songs are entertainment. In three minutes they tell stories that romance novels need 200 pages for. They're colorful backdrops for scenes of love, affection and distress. Behind that is a circus, a business, the life of a folk musician. With all the ups and downs.

Marc Pircher is one of the scene's most active protagonists, and he has his finger in every pie. Making music that combines pop-folk entertainment and Schlager, this musician from Tyrol's Zillertal is familiar not only from the genre's charts, broadcasts and magazines, but also as a TV host (Grand Prix der Volksmusik, Christmas at Gut Aiderbichl, etc.). Marc Pircher is the "Schlager star" that the camera followed for the documentary of the same name for over a year. It was there, at Pircher's side, always recording, observing, without judging in any way.

The resulting footage was then edited, and the end product doesn't make any judgments either, or try to manipulate the spectator in any way. Anyone familiar with the scene will say, "It is what it is." The film portrays a business. Nothing more or less. Of course, what happens behind the scenes is different than what's seen in public. Fees, CD sales, TV appearances and charts are the parameters that must be as strong as possible. The market begins at the front door. From Lake Neusiedl to Kiel, this is Schlager country. The Schlager represents the genre in which Austrian musicians export their products with the most commercial success. And the battle for market shares is as bitter as the job is difficult.

The film SCHLAGERSTAR shows its viewers in an almost disarming way what it means for a star to constantly be in charge while ensuring that the carousel never stops spinning. Ringing doorbells, riding in cars day and night, on stage, promotion, TV shows, making sure he gets radio play, dealing with the fans, etc. Pircher, the "Schlager star," will provide the genre's critics with ammunition, as the film portrays the business and doesn't try to make the backdrop something it's not. The fans won't be distressed or disappointed when leaving the theater, as even the most gullible Schlager lover is aware that everything happening on stage, and on the TV screen, is part of a carefully planned and orchestrated show. The fans know that their ticket will admit them to a temporary dream world.

Apart from the craftsmanship and dramatic quality that makes the film an outstanding documentary, a really surprising aspect is that Marc Pircher had the courage to do it. Not ducking away, not hiding in the TV show's scenery or the paper-mache trees, but standing by what's shown. Pircher, the tireless self-promoter, will have to face the critics who always know everything, and experience has shown that there are plenty. He'll come up with arguments and manage, because honestly, does anyone believe that things are different in the rock circus?

There's no business like show business.

Since 1973 Andy Zahradnik has performed a number of jobs in the music business, in both Austria and Germany.

After beginning as an apprentice at CBS (later Sony Music), he worked his way up to become the Director of Promotion for Sony Music Germany. Then, after 25 years in the record industry he set up his own business and now works as a subcontractor for media control gfk and nielsen music control. In addition to writing and editing, such as for "Der Musikmarkt," a trade periodical, Zahradnik and his team have drawn up the Austrian Airplay Charts and the Ö3 Austrian Top 40 each week since 1998. In 2001 Zahradnik received the Amadeus music award as music partner of the year.



Interview with the directors

with Michael Pekler

SCHLAGERSTAR is a portrait of the pop-folk musician Marc Pircher, one of the most popular entertainers in this field in the German-speaking countries. How did you become interested in this subject, which is unusual for a documentary?

Stadlober: The project began with our desire to subject this business, which is apparently never considered without some kind of prejudice, to a discerning examination. We were given permission to accompany a protagonist, Marc Pircher, while he worked for over a year so we could gain this kind of insight. Meeting Pircher was however not the result of a major research project which selected him as representative of this field. On the contrary, Pircher belongs to a folk-music tradition, though he sings romantic pop songs also. This is completely different in Hansi Hinterseer's case.

Antoniazzi: We wouldn't call *SCHLAGERSTAR* a music documentary, either. During production we asked ourselves again and again what role music should play in the finished film. In the end, we decided to present it as performed, regardless of where the camera was located. *SCHLAGERSTAR* isn't a portrait film either; it's a documentary about a musician and entertainer and also how the business sees itself.

Does the disparaging attitude toward the sector involve solely bad music, or is part of the reason for it the fact that trivial entertainment is an enormous economic success?

Stadlober: What makes this genre special is that it captivates the fans and critics rip it apart. Though everyone's smug and acts as if they were above it, pop-folk music is simply unacceptable in the opinion of its detractors. But this negative attitude also offers a way to distinguish oneself. The average listener to pop folk does nothing different than the average subscriber to symphony concerts. Neither wants surprises or challenges, they want to hear what they've always heard. Seen in that way, both groups are listening to kitsch.

Antoniazzi: Basically, criticism of this music overlooks the role it plays. Listening to pop folk is actually an excuse to get something completely different, and the social factor is much more important in this case. The fans couldn't care less about the lyrics.

Stadlober: This genre doesn't have a message, and it isn't meant to.

There are surprisingly few scenes of fans, such as at concerts. To me that appears to be a strategy partly intended to avoid putting the audience on parade.

Antoniazzi: The decision to focus on Pircher's work processes was made during the editing phase. We followed a few selected fans at first, then noticed that they had nothing new to say to us as figures. They're familiar from TV reports, in which they're often depicted as freaks. Doing these people justice would have meant showing them in their everyday environments, which was however not the film's theme and would have gone beyond what was planned.

Stadlober: On the one hand, we did find nice, "normal" people at the concerts, as hoped. On the other, nice people who want to have a fun night out are not very productive as figures in a film.

Pircher frequently mentions how important it is to stay in touch with his fans. In a few scenes we see how this usually plays out: autographs, photo shoots on cruise ships, etc. Weren't these moments revealing in a sense?

Antoniazzi: Our intention was enabling the spectator to think about what Pircher's selling without making fun of him. Is he making fools out of his fans, fulfilling a mission—or just doing his job? Because these scenes are relatively long, we can see how important this is and what hard work it entails for Pircher, always having a nice word and a smile ready for everyone. We shouldn't feel sorry for him on that account, or hold him up to ridicule either.



Stadlober: At the same time he has a blunt way of dealing with this kind of marriage of convenience with his fans and does nothing at all to conceal the fact that this relationship is also hard work. The fans are vital for his business—he knows it, and we show that.

Was there a conscious decision not to use interviews? All we hear are a few public statements made when Pircher provides information to various media, such as a radio broadcaster. Was that a way to prevent him from putting himself on stage?

Stadlober: This film's basic approach is Direct Cinema, which is why interviews were not a dramatic option for us. What's made clear in the film is Pircher's professionalism when on camera, in the sense that he seems to forget its presence completely. He would make a great amateur actor with a single role.

Antoniazzi: This is why we constantly got the impression that everything important was happening before our eyes anyway, without our having to intervene.

On the other hand, Pircher was involved in the production.

Antoniazzi: He was very skeptical about us and the film at first, but his curiosity was apparently stronger. On top of that Pircher does his job in such a professional way that he was always aware that he had nothing to lose if we observed him with a camera.

Stadlober: He has a healthy amount self-confidence in terms of his craft. And, of course, he also hopes that this film will increase the size of his market and level of his fame. He became interested in a personal sense also.

In spite of all Pircher's professionalism, we also see moments of self-doubt, such as when he mentions being sick of "butt-kissing" and compares pop-folk music to the Mafia and prostitution. Are those the film's moments of "truth"?

Antoniazzi: They don't represent exceptions, but are the rule, and I hope that the film's able to communicate these highs and lows. However, we were never interested in Pircher as a private individual.

Stadlober: Pircher's personal characteristics aren't that important for his business, and we didn't intend to tell a drama, but a story about someone doing his job. That's why he's in the entire film except for a single scene.

The recurrent political statements, both on stage and during TV interviews, stand out. Pircher presents himself as a moderate EU critic who's quite proud of his home country. How important was including this aspect of popular music that involves national politics?

Stadlober: Leaving this aspect out is not an option, because chauvinism plays an important role in this business. Explicitly political statements are rather rare, but the beauty of Austria, jokes about Prussians and sexism are constant themes. Two different scenes during



which the concept of homeland is thematized show how pragmatically it's dealt with, particularly in geographical terms. On the other hand, Pircher's "Austria Song" is the only one in which he never breaks up the pathos.

Antoniuzzi: What's important is seeing why the concept of homeland is employed in pop-folk music. In Pircher's case you can see extremely well how he uses the term like a building block, but never expresses a personal position.

This superficiality is apparently related to Pircher's tirelessness. He makes many decisions literally while on the move.

Antoniuzzi: We began with the intention of covering the entire production cycle of Pircher's 20th anniversary CD. While waiting for the dates that were important for this, we realized that it doesn't really exist: Many things happened so spontaneously that we were forced to change our strategy, and a decision was made to accompany him to a variety of events—from the CD presentation to his appearance on the "Musikantenstadl" TV show—for several days each time.

The film takes on this driving rhythm in the editing.

Antoniuzzi: The film's rhythm and pace forced themselves upon us during shooting. The songs from Pircher's stage performances that are used in the film represent something special, which always involves a technical challenge when you, like in our case, only have a one camera.

Did Pircher satisfy your expectations by turning out to be a typical representative of the business, or is there something special about him?

Antoniuzzi: Both. On the one hand he's typical for the business, and on the other he seems, especially because of how he works, like a product of condensation, and that's what makes him special.

Stadlober: He's representative of pop-folk singers, but not the romantic type. In the pop business you always think of the big stars first, but there are only three of them. So they're untypical, and Pircher can definitely be considered a typical representative of the business. Most of them are still old-school musicians who want to earn a living.

Michael Pekler works freelance as film reviewer and journalist („Falter“, „Filmbulletin“).



Someone Else`s Dream

by Daniel Wisser

Dealing with emotions in a documentary is difficult—much more so than in a fiction feature. The apparently objective and factual elements determine our reactions in a simple and efficient way. We watch a documentary about Brian Wilson and then want to be Brian Wilson. And that works the same way with negative emotions: We watch a documentary about plastic and then hate plastic. What's much more difficult is leaving emotions up to the spectators themselves. The makers of the film *SCHLAGERSTAR* managed to do this, and it releases the viewer into a superficial sadness after 90 minutes of staring into emptiness—complete emptiness.

SCHLAGERSTAR is a portrait of the pop-folk musician Marc Pircher. We approach this star not in spite of his inaccessibility, but because he's so accessible. The film does without narration of any kind, background music or cinematographic finesse. We accompany Pircher as he tirelessly commutes between the studio, stage, beer tents, living-room-based Internet radio broadcasters, TV appearances, fan visits on a tractor, CD-signing sessions and much more. In the process we see a high-tech world in which cars, cellphones and handsfree devices play an important role, in addition to cool sunglasses, jeans and beer bellies.

The filmmakers' apparent objectivity is soon revealed to be an insidious type of subjectivity which turns Pircher's dream, the star status mentioned in the title, the embarrassingly documented, embarrassing present into an embarrassment, a sad affair which is in no way ironic or cynical, but instead mercilessly undermines what it portrays, apparently by not staging it, but by means of flawless precision and seriousness.

The dream of Pircher's operation, which involves making his music, seems logical at first, clear and comprehensible, but only until one notices that what's ostensibly his own is not his at all. The popularity of his songs and lyrics that he's working toward, the desire to be liked by everyone at all cost makes the audience the true sovereign, at

the same time depriving it of all sovereignty. The drinking song "A Toast of Fellowship," the most unpleasant of all songs, is sung several times at each performance, and adventurously amateurish versions of Hansi Hinterseer's "Hände zum Himmel" and Fendrich's monarchist hymn "I Am from Austria" are belted out, accompanied by a message that the German-speaking area that approximately corresponds to where Pircher performs is the most beautiful place on Earth. Pircher's constantly on the move, on a country road leading to hell, and along the way there are some funny and embarrassing moments, such as the tactical discussions about purchasing his own CDs from his own label, the only way they will go platinum. All that illustrates how Pircher the individual is the servant or slave of his own dream, for which he goes through the hell he's already living in. There's even a scene in which Pircher, while talking to a makeup artist, reveals that he sees himself as a persecuted outcast.

In many ways you could call the method being used a trivialization of the poetic and poetification of the trivial, but that wouldn't be quite apt, as the most hopeless megalomania provides much more identification potential. And whoever expected to find the music industry's final paradise in the world of pop folk, where everything's still made of gold, will be disappointed by this film.

Regardless of the theme and the protagonist in *SCHLAGERSTAR*, the film's style is its truly wonderful aspect. Not that it has never been done before, but such a precise avoidance of any kind of voyeurism and even hints of bias is not something I've seen in many documentaries. And perhaps, this method can be applied to other life dreams to make possible the portrayal of things that have disappeared without being noticed.

Daniel Wisser, born in 1971, is a musician and writer and lives in Vienna. 2003 His debut novel, *Dopplergasse acht*, was published. 2011 Nominated for the Ingeborg Bachmann award; his novel *Standby* appeared later that year. At the Floriana biennale for literature Wisser received 2nd prize for his novel in progress, *Ein weißer Elefant*.



Interview with Music-business Expert Peter Draxl

How is the Austrian market for Schlager and pop-folk music developing?

Compared to other sectors in the industry it's doing well, because it hasn't been hit by the general drop in sales figures to such an extreme extent. The reason for this is that Schlager and folk-music fans tend to be more rural than urban and are older. They're not as into technology, downloads aren't as important in their category, they're more physically oriented and want something they can hold in their hands.

Then I don't understand why the sales of Schlager and folk music CDs have remained stable at about 9% of the industry total.

I don't understand it either, because it's significantly higher at our company and at Sony. You could say that we're the leaders in the Schlager and folk music sector, and our share is 25-30%. And it's grown over the past few years.

In what way have the shares shifted at your company?

I don't have any figures at the moment, but in the past decade the total volume of CD sales has dropped by about half, while Schlager and folk music has stayed about the same. That can also be seen in the charts. When you look at the Austrian album charts from 10 or 15 years ago to see who was in the Top 20 and count the Schlager artists, there were a lot fewer than today, because the share sometimes goes up to 50-70% in the Top 20 now.

Schlager and pop-folk music are normally lumped together. Do record companies differentiate between the two genres?

We do. Some artists don't want to be pigeonholed as pop folk, but as Schlager artists. We have a simple way to differentiate in house: Whoever wears traditional clothing does pop folk, otherwise they're put with the Schlager (laughs). So the Nockalm Quintett, in their white suits, are Schlager artists, and the Junge Zillertaler and Marc Pircher are pop folk.

That's hard to decide, with what Marc wears.

When he wears a typical Zillertal vest, he's a pop-folk artist, and when he doesn't put one on the next day, he's a Schlager singer (laughs). You can't really decide in terms of the music. The type of language or dialect they use might be another way to decide. Although most pop-folk musicians sing in High German these days.

How has the public changed over the years?

The public remained the same, then there was the great Gabalier effect, which attracted young people to pop-folk music.

Do young people listen to Andreas Gabalier exclusively or are they going to concerts of other folk and Schlager musicians too?

They've always gone to these events because there wasn't anything else near where they live—and that's still the case. When you live in Ybbs or somewhere deep in Styria, you have to take what's available—and for generations that's been Schlager and folk music. Because somebody like Bon Jovi or Robbie Williams isn't going to perform there. But now, these young people have found their own star whose albums they can buy, and whose concerts they can go to, and they get themselves a Dirndl at the Eduscho chain and wear it to show how cool they think it is: That's the Gabalier effect. Gabalier has in a way replaced Robbie Williams as the sex symbol for kids (laughs). But I don't think—and believing isn't the same as knowing, but it looks that way so far—that these teenagers and young adults are going to start buying the Kastelruther Spatzen next.

Why haven't I seen any copycats trying to profit from this Gabalier effect?

There are some, but they aren't becoming popular, the media makes sure of that. Copying someone has never been a good plan. You have to come up with something new, something that no one else has. There are always some people who don't understand that.

Does that mean that if Gabalier disappeared right now, everything would go back to the way it was? No long-term effects?

He has definitely lowered the threshold: In completely normal big-city companies you now see important decision-makers wearing traditional jackets because it's socially acceptable again. Five years ago you were considered an idiot (laughs), a hick. In that way Gabalier has definitely contributed to a cultural change.

Lots of people say that because of the shrinking CD market the business with live music is becoming increasingly important for musicians, though there aren't any statistics to prove this.

That's hard to determine because people don't make their figures available, of course. But I know what our artists earn from live performances, or some of them, and of course the sales figures from CDs. You could say that roughly three fourths are made with live performances and merchandising and one fourth with CD sales.

How has this ratio shifted over the past ten years?

Fifteen years ago CDs were the main income stream. At that time the ratio was two thirds CD sales and one third live performances and merchandise. So the live and merchandise income has become predominant.

Is that why Universal is entering other areas of marketing?

Yes, of course that's the reason. We want to have our piece of this pie. Because through album production we ensure that the artist is covered by the media—and the artist in a way cleans up through successful live tours that we don't get anything from. Actually, that's what's behind these 360 models: After prefinancing a campaign we want part of what's made through the value-added chain. Instead of just paying into something and then coming out empty handed (laughs).

Are these 360 models now the general trend?

Yes. Fifteen, twenty years ago the music industry didn't really care, when everybody was making tons of money, because most of the public wanted to buy copies of their albums as CDs. But we care now!

Marc Pircher is extremely active and does most things himself. Is that a problem for the company?

Not at all, it's a huge asset. The worst thing that can happen to a record company is an artist who signs a contract and then leans back and waits for something to happen. You can't become successful that way, a record contract isn't an excuse to be a couch potato, that's when the real work begins. An artist like Marc is the best thing that can happen to us as a record company, someone who has as much energy as a nuclear power plant and is willing to work, who races around at top speed. An unbelievable person!

But it's difficult to calmly consider strategy at that pace. Doesn't that make it easy to not notice when it's time for a change?

As long as you're successful at what you do—and Marc is extremely successful—you don't need to change a thing. You just have to take a break once in a while and think about where you come from, where you belong, how long this success can last, and when you have to reinvent yourself so that you continue to be successful in the future. You can ride a wave for a few years, or even quite a few years, but sooner or later there comes a time to change, though it's never the same for every artist. Of course, there are some artists—and they're the exceptions—who are successful because they stay the same. The Amigos, for example, have been doing the same thing for twenty years and that's why they're successful, because there's a certain amount of permanence. You know what you're getting, and it doesn't change. That can be a recipe for success too.



In which direction will Marc's career develop?

When he's older, more mature and thoughtful, he might become more of a singer-songwriter than concentrating on all-out partying. He might want to express more with his lyrics than he does now, I can see that, it would be a logical development.

Maybe the next Sinatra? At times Marc's voice sounds similar, because it's so indestructible in the same way.

Marc has a great voice, but he shouldn't abandon his language. He has to stay Austrian.

What does the future have in store for the business?

Hmm... Well, the Schlager and pop-folk sector will always exist. There's no way to ruin that, because it's something that lives in the country and, like I said, there are no alternatives. In ten years Bon Jovi still won't come to perform at a wine tavern in Grammatneusiedl. For that reason the chances are excellent that we'll be able to withstand anything, no matter what happens in the music industry in the next few years. A nice thought: As a genre we're indestructible (laughs).

What do you think of Schlager and pop-folk music, in terms of your personal taste?

I don't have to listen to everything when I'm at home, I pick and choose what I listen to when I'm off work. But because I've been in the business for such a long time, I've always listened to this kind of music and can say that the titles are just good. You can't get around that. If you just sit and listen to Zieh dich an und geh by the Nockalm Quintett or Gabalier's Sweet Little Rehlein, those are great numbers. And everything that DJ Ötzi has ever done, they're just extremely well-made feel-good songs, you can't complain about that! And when you see all the cool kids dancing to Hey Baby, I sing a Liad für di and this "uncool pop-folk stuff" at the Universal Christmas party, you know that it works. After midnight and a certain amount of booze, it works, even if you listen to more progressive music during the day.

Peter Draxl is the Marketing and A&R (Artists & Repertoire) Director at Universal Austria. As part of this position he's responsible for the Austrian market in the categories of pop, rock, classic, jazz and Schlager/pop-folk music. After completing his training as a business management assistant, he has spent two decades working in this field, which makes him the longest-serving executive at a major Austrian label.



Marc Pircher

Marc Pircher is a pop-folk singer and musician from the Zillertal region in Austria's Tyrol.

He started making music as a boy, and his father, who plays the "Styrian harmonica" (accordion) as a hobby, encouraged his son's musical talent.

In 1993 Pircher's first album was released, "Marc Pircher – aus dem Zillertal," and numerous appearances on TV, music competitions and a variety of awards followed. For example, Pircher received the 2003 Grand Prix der Volksmusik and in 2009 Austria's Amadeus music award.

Since 2005 Pircher has also appeared more and more often as a television host and at pop-folk music festivals. His albums regularly go gold and platinum, and he has fans in Austria, Switzerland, Germany, Belgium and the Netherlands.

Since 2004 guitarist Mani Wagner has accompanied Pircher at his concerts and in the studio, and when performing live they're sometimes joined by other musicians.

In 2012 Pircher celebrated his stage anniversary with the album "20 Jahre – Das Beste und noch mehr...."



The Fans

There are more than 20 Marc Pircher fan clubs throughout the German-speaking region. A few members shared their thoughts about life as a fan. The complete texts can be found on the film's website.

Eighty percent of our free time is devoted to Marc Pircher. When you add up all the preparation... Where should we go next, and who's coming along? For the eight days before we leave, I don't even want to answer the phone. Some people cancel and others say they're coming. It can't be too expensive, either. After all, you want people to come along.

Walter Huber founded the Bad Griesbach-Weng Marc Pircher fan club in Bavaria in 2003 and has run it since then with the help of his partner, Andrea Högl.

We go to up to 50 of Marc's concerts or performances each year. We collect CDs, design and make our own T-shirts, buttons, calendars and a lot more. Photos are of course part of a fan's life and make it all complete. It's always nice to look at pictures of old performances. That brings back memories, and they're something we'll always have. Being at our favorite musicians' performances is almost a must. It's also really helpful for getting away from any problems you might have and forgetting it all for a few hours. That's good for the soul.

Rudolf and Inge Karber run the Marc Pircher fan club for Vienna and Lower Austria.

It was in March 2007 when my daughter Bettina, who was 13 at the time, asked me to drive her to a Marc Pircher concert in Michelbach. She saw him in the summer of 2006, at the "Wenn die Musi spielt" open-air concert in Bad Kleinkirchheim, and has just loved him ever since! Unfortunately, I couldn't let her, because it was an evening event and she had school the next day. But I told my parents about it, and also my cousin Christine, who likes folk music too. After that we all decided to go to this event, where the Zellis were appearing too. It was an indescribably great evening, and we loved the mood Marc was able to create with his accordion and his songs.

Theresia Wiebogen and her family are loyal Marc Pircher fans from Lower Austria.

I was and still am very impressed by the way Marc sets up and manages his performances by himself, and how he still finds time for his fans, sits down with them to talk and make jokes. I've never seen this with another musician, where you can meet "your star" up close and even have a little chat.

Helga Buza has been a Marc Pircher fan for many years.



Marco Antoniazzi

Marco Antoniazzi was born 1972 in Bolzano and graduated from the Zelig School for Documentary, Television and New Media. He studied Directing (under Prof. Peter Patzak) at the Vienna Film Academy.

Marco Antoniazzi works as director, cinematographer and screenwriter for cinema and television.

Filmography as Director (selection)

2013	Schlagerstar , Documentary Feature (with Gregor Stadlober) Audience Prize Diagonale 2013
2011	Memories of the „City of Children“ , Documentary Diagonale 2011
2009	Small Fish , Cinema Feature Opening Film and People's Choice Award Diagonale 2009 and Bozner Filmtage International Festivalpremiere at Filmfestival Max Ophüls Preis
2007	waves , Experimental Film
2006	SELLING SALES , Documentary (with Gregor Stadlober)
2004	merry-go-round , Short Fiction Film Thesis film at the Vienna Film Academy Awards Cinestyria Youth Film Award 37° Opere Nuove-Menzione Speciale
2001	for one moment , Short Fiction Film Best Experimental Short at Sixth Int. Festival of Filmschools, Mexico People's Choice Circuito off, Venice, Italy
1998	Max & Mora – a South-Tyrol Tale , Short Fiction Film

Filmography as Cinematographer (selection)

2013	Schlagerstar , Documentary Audience Prize Diagonale 2013
2011	Memories of the „City of Children , Documentary Diagonale 2011
2006	SELLING SALES , Documentary



Gregor Stadlober

Gregor Stadlober was born in 1970 in Fohnsdorf, Austria. He studied history and psychology in Graz. Since 2001 he has been working as a screenwriter for film and television.

2001 Winner of the Carl Mayer-screenplay award in Graz for his screenplay „Kotsch“

2004 cooperation with the „Theater im Bahnhof“ on the project „Wallisch Wandern“ for the „Wiener Festwochen“

Filmography (Selection)

2013	Schlagerstar , Documentary Feature (with Marco Antoniazzi) Audience Prize Diagonale 2013
2012	Neukoelln-Active , Documentary Feature (with Sabine Herpich) World Premiere at Duisburger Filmtage 2012
2009	Small Fish , Fiction (Screenplay with Marco Antoniazzi) Opening Film and People's Choice Award Diagonale 09 and Bozner Filmtage International Festivalpremiere at Filmfestival Max Ophüls Preis
2008	Space 2 experimental film
2006	Kotsch , Screenplay Carl Mayer Script Award
2006	SELLING SALES , Documentary (with Marco Antoniazzi)
2006	ruckzuck (with Gisela Hesser) experimental film

SCHLAGER

STAR

Production

MOBILEFILM Produktion
Hofgasse 4/4 A-1050 Vienna
+43 (0) 1 890 2404
office@mobilefilm.at
www.mobilefilm.at

Public Relation (Film)

Mag. Bina Köppl
Apollo 28
+43 (0) 699 128 28 128
bk@apollo28.at

PMD

Dr. Peter Drössler
kreativkommunikation
+43 (0) 699 104 570 57
peter@kreativkommunikation.at

Public Relation (Music)

Irene Gehrsitz
GI Public Relations
+43 (0) 664 421 30 60
irene_gehrsitz@gi-public-relations.com

Festivals

Austrian Film Commission
Stiftgasse 6 A-1070 Vienna
+43 (0) 1 526 33 23
office@afc.at
www.austrianfilm.com

www.schlagerstar-derfilm.com

Mobilefilm Produktion

Mobilefilm Produktion produces films for cinema and television and works with creative filmmakers with unique angles who tell stories that reflect our society and the ways individuals deal with challenges in their lives.

The company was founded by Nina Kusturica (director, producer, editor) and Eva Testor (cinematographer, producer, writer) in 2003. Our films are produced in cooperation with Austrian and European film funds and TV stations. They are screened at international film festivals and production markets, and are distributed worldwide.

Filmography

Schlagerstar

Feature-length documentary by Marco Antoniazzi & Gregor Stadlober

Release: 2013

www.schlagerstar-derfilm.com

Oh Yeah, She Performs!

Feature-length documentary by Mirjam Unger

Release: November 2012

www.ohyeahsheperforms.com

Day and Night

Cinema feature by Sabine Derflinger

Release in Austria: 2010,

Germany 2011

www.tagundnacht-derfilm.at

Little Alien

Feature-length documentary by Nina Kusturica

Release in Austria: 2009,

Germany 2010

www.littlealien.at

Vienna's Lost Daughters

Feature-length documentary by Mirjam Unger

Release: 2007

Line by Line – Paul Flora in Film

TV documentary by Eva Testor/2007

Selling Sales

TV documentary by Marco Antoniazzi and Gregor Stadlober/2006

24 Realities per Second – Michael Haneke in Film

TV documentary by Nina Kusturica and Eva Testor/2005

Prizes/Nominations (selection)

2011: Outstanding Artist Award; ERASMUS EuroMedia Grand Award; Romy (Austrian TV Award) nomination for Best Producers in the category of Feature Film; Best Costume Design at the Diagonale – Festival of Austrian Film; Austrian Film Awards nomination for Best Actress and Best Sound Design; 2010: The Chris Award – Columbus International Film & Video Festival; Best Integral Realization at the Bruxelles Fiction & Documentary Festival; winner for Best Editing and second place in the category of Feature Documentary at the Los Angeles International Film Festival; Audience Award for most popular film at the Diagonale – Festival for Austrian Film

Cast & Crew

With Marc Pircher, Mani Wagner, Franz Wolf and many others.

Directors	Marco Antoniazzi & Gregor Stadlober
Director of Photography	Marco Antoniazzi
Sound Engineer	Gregor Stadlober
Location Managers	Marie-Therese Hildenbrandt Nora Spiluttini
Editor	Niki Mossböck
Editorial Advisor	Constantin Wulff
Sound Designer	Philipp Kemptner
Production Manager	Regina Breiffellner
Production Office	Susanna Wiedermann
Producer of Marketing & Distribution	Peter Drössler
Music Clearances	Claus Hofmann
Postproduction	Stefan Fauland
HD-Postproduction	LISTO Videofilm
Sound Studio	Tremens Film Tonstudio
Sound Mixer	Bernhard Maisch
Producers	Nina Kusturica & Eva Testor
Production	MOBILEFILM Produktion

www.schlagerstar-derfilm.com

www.schlagerstar-derfilm.com

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